169: LINES WE CROSS

SKYBOUND

THE WALKING DEAD™

KIRKMAN ADLARD GAUDIANO RATHBURN

THE FUTURE OF COMICS 25 image EST. 1992

117

IMAGE COMICS PRESENTS

THE WALKING DEAD™

169: LINES WE CROSS

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PREVIOUSLY:

As the Alexandrians begin to repair their town, John and the Saviors demand answers. What they don't expect is for Negan to be the one giving them. War between the two sides is averted, allowing Rick, his family and friends to lay Andrea and the other fallen soldiers to rest.

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HABÍA DOS CHICOS, BEN Y BILLY. SUS PADRES MURIERON. NO AL MISMO TIEMPO, PERO...

...NO ES IMPORTANTE.

ANDREA... ESTUVO CON ESE TIPO, DALE, EN AQUELLA ÉPOCA. LOS ACOGIERON... SE CONVIRTIERON EN UNA ESPECIE DE PADRES PARA ELLOS. LOS **ADOPTARON.**

ERAN MÁS JÓVENES QUE YO... TODO LO QUE SUCEDÍA LES AFECTABA MÁS A ELLOS.

LES **CONFUNDIÓ.**

BEN, ÉL... UN DÍA MATÓ A BILLY.

LE APUÑALÓ CON UN CUCHILLO.

NO LO ENTENDÍA. CREÍA QUE BILLY VOLVERÍA Y TODO SE ARREGLARÍA. **FUE HORRIBLE.** EL POBRE CHICO NI SIQUIERA **SE DIO CUENTA** DE LO QUE HABÍA HECHO.

ESO, BUENO, DISGUSTÓ A TODO EL MUNDO, Y LLEVÓ A UN DEBATE MUY ACALORADO. ¿QUÉ HACES CON UN NIÑO QUE NO ENTIENDE LO QUE ES MATAR?

EN AQUEL ENTONCES DORMÍAMOS EN COCHES, EN TIENDAS, EN LO QUE QUE ENCONTRÁSEMOS. TODOS PERMANECÍAMOS JUNTOS CUANDO NOS QUEDÁBAMOS EN UNA CASA.

NO ERA SEGURO QUE ANDUVIERA SUELTO.

ALGUIEN, NO RECUERDO QUIEN, PLANTEÓ LA IDEA DE MATARLE. PARECÍA LA ÚNICA OPCIÓN EN ESE MOMENTO.

PODRÍA HABER MATADO A CUALQUIERA DE NOSOTROS MIENTRAS DORMÍAMOS.

ANDREA NO QUISO NI OIR HABLAR DE ELLO. SE PUSO **FURIOSA**--NO PODÍA CREER QUE SE SUGIRIESE SIQUIERA.

LE ENCERRARON EN LA FURGONETA POR LA NOCHE. IBAN A PENSAR QUÉ HACER CON ÉL POR LA MAÑANA.

LES OÍ HABLAR A ESCONDIDAS. DIJERON COSAS COMO, "¿CÓMO VAMOS A MATAR A UN NIÑO?" SABÍAN QUE TENÍA QUE HACERSE, PERO NO SABÍAN COMO PODRÍAN HACERLO.

ASÍ QUE ME COLÉ EN LA FURGONETA MIENTRAS TODOS DORMÍAN... Y LO MATÉ.

IMAGINÉ QUE NO PASABA NADA SI OTRO NIÑO MATABA A OTRO... O POR LO MENOS QUE ERA **MÁS FÁCIL.** YO QUERÍA LLEVAR ESA CARGA, COMO SI FUERA UNA MANERA DE PODER **AYUDAR.**

NO SE LO DIJE A NADIE. AL DÍA SIGUIENTE SE DESPERTARON Y ESTABA MUERTO. SOSPECHARON DE OTROS... PERO NADIE NUNCA LO **SUPO.**

CON EL TIEMPO SE LO DIJE A MI PADRE... PERO NO A ANDREA. NO HASTA AÑOS MÁS TARDE... DESPUÉS DE LA GRAN GUERRA CONTRA NEGAN Y LOS SALVADORES... HABÍAMOS ESTRECHADO LAZOS Y YO ME SENTÍA MAL POR OCUL-TÁRSELO.

ASÍ QUE SE LO CONTÉ...

...Y LLORÓ. **LLORÓ MUCHO.** LUEGO SE SECÓ LAS LÁGRIMAS DE LOS OJOS Y ME MIRÓ Y DIJO, "TE QUIERO".

MI PADRE ME DIJO UNA VEZ QUE LOS PADRES TE QUIEREN PASE LO QUE PASE. NO PUEDEN AVERGONZARSE DE TI NI DECEPCIONARSE CONTIGO, Y PUEDE QUE INCLUSO NO LES GUSTE COMO ERES EN ESE MOMENTO... PERO **SIEMPRE** TE QUERRÁN...

...HAGAS LO QUE HAGAS.

ANDREA GRIMES

FUE ENTONCES CUANDO EMPECÉ A LLAMAR A ANDREA "MAMÁ".

NO, POR FAVOR.

SEGUID TRABAJANDO ASÍ, COMO SI NO ESTUVIERA.

¿RICK?

SIENTO MUCHO HACER ESTO AHORA, PERO ES QUE ***NO PUEDE*** ESPERAR.

LO SÉ. SÉ DE QUÉ SE TRATA.

VAYAMOS ADENTRO.

¿CÓMO HAS PODIDO HACERLO? ¿CÓMO HAS PODIDO DEJARLE SALIR? ANDA AHÍ FUERA AHORA MISMO, LIBRE. MALDITA SEA, RICK-- ***¡¿POR QUÉ?!***

NO PUDE DORMIR ANOCHE.

ES SUFICIENTE...

LO SIENTO, SÉ QUE ESTÁS--

NO. ESO NO ES LO QUE QUERÍA DECIR. COMPRENDO POR LO QUE ESTÁS PASANDO... AHORA MÁS QUE NUNCA, FRANCAMENTE.

SI ÉL HUBIERA MATADO A ANDREA... NO SÉ...

¿Y POR QUÉ ESTÁ LIBRE?

AHORA MIRO A NEGAN, Y SINCERAMENTE... PIENSO EN CUÁNTOS MARIDOS HE MATADO...

...CUÁNTAS **ESPOSAS.**

NO ESTOY JUSTIFICANDO LO QUE HIZO. SIGO PENSANDO EN GLENN TODOS LOS DÍAS. AÚN DUELE, PERO NO PUEDO EVITAR **ATORMENTARME** POR EL HECHO DE QUE NO VEO QUÉ **ME** HACE TAN DIFERENTE DE ÉL.

NO ESPERO QUE ESTÉS DE ACUERDO CONMIGO... PERO YO NO PUEDO MATAR A ESE HOMBRE, Y NO ME PARECE CORRECTO TENERLE ENCERRADO DURANTE EL RESTO DE SU VIDA.

SI TE SIRVE DE AYUDA--NO PODRÁ QUEDARSE AQUÍ. EL TRATO FUE QUE SE MARCHARA TAN PRONTO COMO EL CONFLICTO HUBIERA TERMINADO. SE IRÁ PRONTO.

NO PUEDES HABLAR EN SERIO... NO PUEDES COMPARAR--

ESO ES MUY...

CONSIDE-RADO POR TU PARTE.

HEH.

TAMBIÉN TE HE ECHADO DE MENOS.

ESTABA UN POCO PREOCUPADA. HAS ESTADO DESAPARECIDO DURANTE MUCHO TIEMPO... Y CUANDO OTRA PERSONA HABLÓ POR LA RADIO, TEMÍ LO PEOR.

CAMBIO.

¿OTRA PERSONA? ¿HABLASTE CON OTRA PERSONA AQUÍ?

CAMBIO.

ERA UN HOMBRE. APUNTÉ SU NOMBRE, ESPERA... SIDDIQ. DIJO QUE SE LLAMABA SIDDIQ. ME DIJO QUE NO ESTABAS, ME PREGUNTÓ QUIÉN ERA YO. SONABA DESESPERADO.

NO CONTESTÉ. TE DIJE QUE SOLO HABLARÍA CONTIGO. CAMBIO.

AQUÍ LAS COSAS SE DESMADRARON. LOS MUERTOS TRASPASARON NUESTROS MUROS. SIDDIQ ES UN BUEN HOMBRE, DEBIÓ ESCONDERSE POR SEGURIDAD AQUÍ.

LO SIENTO SI TE ASUSTÓ--

KNOCK! KNOCK!

ALGUIEN LLAMA A MI PUERTA. LAS COSAS HAN SIDO INTENSAS POR AQUÍ... TE... HABLAREMOS MÁS TARDE. LO SIENTO. CAMBIO.

UM...

EXPLÍCAME LO DE LA RADIO.

NO ME PUEDO CREER QUE ME LO OCULTARAS.

TENGO QUE HABLAR CON ELLA.

SOLO HABLA CONM--

TENGO QUE HABLAR CON ELLA, EUGENE.

STEPHANIE. ¿ESTÁS AHÍ?

CAMBIO.

SÍ. ¿QUIÉN LLAMÓ A TU PUERTA? ¿VA TODO BIEN?

CAMBIO.

ERA NUESTRO LÍDER, RICK GRIMES. NO LE HABÍA DICHO NADA SOBRE TI, COMO PROMETÍ, PERO SIDDIQ SÍ.

LO SIENTO, PERO LE GUSTARÍA HABLAR CONTIGO...

CAMBIO.

NO. TE LO DIJE. SOLO HABLARÍA CONTIGO. SOLO CONFÍO EN TI.

NO PUEDO CORRER RIESGOS.

CAMBIO.

STEPHANIE. TE LO RUEGO. CONFÍA EN RICK COMO CONFÍAS EN MÍ. ESTAMOS PASÁNDOLO MAL AQUÍ. ES IMPORTANTE QUE HABLES CON RICK.

POR FAVOR. TE PROMETO QUE TE ÉL GUSTARÁ **MÁS** DE LO QUE YO A TI.

CAMBIO.

STEPHANIE, ¿VERDAD? ESCUCHA, AQUÍ RICK GRIMES. SOY EL LÍDER DE ESTA COMUNIDAD, Y FORMAMOS PARTE DE UNA RED DE COMUNIDADES QUE MANTIENE A SALVO A MÁS DE CIEN PERSONAS.

NUESTROS HOGARES SE HAN VISTO DIEZMADOS HACE POCO, TENEMOS MUCHO QUE RECONSTRUIR, Y SI SOIS UNA COMUNIDAD TAN GRANDE COMO CREO QUE SOIS--CREO QUE PODÉIS AYUDAR.

ESO ES LO QUE NECESITAMOS... **AYUDA.**

TIENES QUE DECIR--

CAMBIO.

NO SÉ CÓMO PODEMOS AYUDAR. LA DISTANCIA ENTRE NOSOTROS PARECE DEMASIADO GRANDE.

CAMBIO.

AL PRINCIPIO LA DISTANCIA ENTRE LAS COMUNIDADES DE AQUÍ PARECÍAN GRANDES. Y CON EL TIEMPO ASEGURAMOS RUTAS DE VIAJE ENTRE ELLAS--VOLVIMOS A HACER VIABLE EL VIAJAR DE UN LUGAR A OTRO.

PODRÍAMOS HACER ESO CON VOSOTROS.

MIRA. ES UNA CUESTIÓN DE **CONFIANZA.** LO ENTIENDO. LLEVAS HABLANDO CON EUGENE **SEMANAS,** Y NO HAS INTENTADO SACARLE INFORMACIÓN.

ESTOY CONVENCIDO DE QUE NO PLANEAIS ATACARNOS. ESTOY DISPUESTO A APOSTAR QUE VUESTRO OBJETIVO FINAL INTENTANDO ACERCAROS A NOSOTROS DE LA MANERA QUE LO HACÉIS ES EXACTAMENTE LA CLASE DE **COOPERACIÓN** QUE PROPONGO.

CAMBIO.

CONTINÚA.

CAMBIO.

DECIDE TÚ EL LUGAR. CERCA DE VOSOTROS, PARA QUE NOSOTROS HAGAMOS TODO EL VIAJE, Y ASÍ PODÁIS **PREPARAROS** PARA NUESTRA LLEGADA, PERO NO DEMASIADO CERCA PARA QUE OS ENCONTREMOS.

ENVIAREMOS A UN EQUIPO PEQUEÑO A LA ZONA QUE ELIJÁIS. SEREMOS TOTALMENTE VULNERABLES. NO OS GUSTA LO QUE VEIS CUANDO LLEGUEMOS... NO ESTABLECÉIS CONTACTO. TODO ESTÁ EN VUESTRAS MANOS.

CAMBIO.

CREO QUE PODRÍA CONVENCER DE ALGO ASÍ A MI GENTE. DAME UN DÍA.

CAMBIO.

¿ESTÁS **SEGURO** DE ESO?

CONFÍO EN ELLA... PERO NO SÉ SI **TANTO.**

TENEMOS QUE CORRER RIESGOS... ESTE NO ES EL MOMENTO DE ESCONDERSE. NECESITAMOS TODA LA AYUDA POSIBLE.

SIGUE HABLANDO CON ELLA. CUÉNTAME SI DICE CUALQUIER COSA SOSPECHOSA. REUNIRÉ A UN EQUIPO.

TENGO QUE ESTAR EN ESE EQUIPO. ELLA CONFÍA EN MÍ.

BIEN. ENTENDIDO.

DWIGHT, ¿HAS VISTO A JESÚS?

NO. HE ESTADO TRABAJANDO MUY DURO... NO ME HABRÍA DADO CUENTA AUNQUE LE HUBIERA **VISTO.**

LO SIENTO.

DE VERDAD.

TÚ SIGUE REVOLOTEANDO, ATAREADA ABEJITA. HAZ **CREER** A TODO EL MUNDO QUE MANTIENES ESTE LUGAR UNIDO... CUANDO EN REALIDAD SOLO TE ASEGURAS DE QUE TE LLEVAS LOS **HONORES.**

AHORA MISMO ESTOY EN MITAD DE ALGO, PERO CUANDO TERMINE, TÚ Y YO VAMOS A SENTARNOS A **HABLAR.** ¿DE ACUERDO?

ME GUSTA-RÍA.

¿PREPARANDO LAS COSAS YA?

LA GENTE HA DONADO COSAS... TENEMOS QUE GUARDARLO EN ALGUNA PARTE. MÁS VALE QUE EMPECEMOS A EMPAQUETARLO TODO.

NOS IREMOS DENTRO DE UN DÍA O DOS. SI NO EMPEZAMOS A RECONSTRUIR PRONTO, **NUNCA** LO HAREMOS. NO PUEDO DEJAR QUE MI GENTE SE ACOMODE DEMASIADO AQUÍ.

SI ESTÁS PREOCUPADA POR ***MÍ, NO LO ESTÉS.*** HILLTOP ES MI HOGAR. AYUDARÉ A RECONSTRUIRLO.

CARL, NADIE ESPERA QUE VUELVAS CON NOSOTROS. NO DESPUÉS DE--

¿POR QUÉ? ¿QUÉ CAMBIA ***ESO?***

¿Y QUÉ HAY DE TU PADRE? ¿VAS A ABANDONARLO?

NO SE LO HE DICHO TODAVÍA.

LO ENTENDERÁ. NO ME NECESITA AQUÍ.

¿Y ***TÚ*** QUÉ NECESITAS?

NECESITO VIVIR MI PROPIA VIDA... EN ALGÚN OTRO LUGAR QUE NO SEA ***ESTE.***

¿QUÉ TIENES PENSADO?

NADA A LO QUE NO ESTÉS ACOSTUMBRADO.

CONOCER A ESA GENTE. AVERIGUAR COSAS SOBRE ELLOS, ASEGURARNOS DE QUE PODEMOS FIARNOS DE ELLOS. EXISTE CIERTO PELIGRO, PERO ESA GENTE YA PARECE DIGNA DE CONFIANZA.

IRÍA YO MISMO SI PUDIERA.

¿OHIO?

UN VIAJE ASÍ PODRÍA LLEVAR ***SEMANAS.***

VOY A TENER QUE DECIR QUE ***NO.*** YA NO QUIERO HACER ESTA CLASE DE COSAS. TENGO ALGO POR LO QUE MERECE LA PENA ***QUEDARSE.***

SI NO PUEDES ENCONTRAR A NADIE MÁS, SI ESTAS DESESPERADO, NO TE FALLARÉ, PERO TE ASEGURO QUE PREFERIRÍA QUE ENCONTRARAS A OTRO.

ESTOY SEGURO DE QUE AARÓN PUEDE OCUPARSE SOLO. NO ES NINGÚN NOVATO EN ESTAR AL OTRO LADO DEL MURO.

UM... EN REALIDAD...

CUANDO HE DICHO QUE TENÍA ALGO POR LO QUE MERECE LA PENA QUEDARSE. ERA UN ALGUIEN. ALGUIEN EN CONCRETO... DE HECHO...

ES AARÓN. ESTABA HABLANDO DE AARÓN. ÉL TAMPOCO VA A QUERER IR.

OH, MUY BIEN.

FELICIDADES. ME ALEGRO POR VOSOTROS.

DWIGHT, TENEMOS QUE ARREGLAR ESTE LIO ENTRE NOSOTROS PORQUE NECESITO TU AYUDA.

NECESITO QUE HAGAS UN VIAJE POR MÍ. HAY OTRO GRUPO AHÍ FUERA CON EL QUE NECESITAMOS ESTABLECER CONTACTO.

PARA DECIRLO SIN RODEOS...

...NO.

¿POR QUÉ, DWIGHT?

LAMENTO LO QUE OCURRIÓ, MÁS DE LO QUE PUEDO DECIR, PERO SIGO ESTANDO ATÓNITO POR CÓMO HAS ACTUADO ÚLTIMAMENTE. NO ACABO DE ENTENDERLO.

ME CONOCES. SABES QUE YO NUNCA--

TENGO LA SENSACIÓN DE QUE NOS IRÍA MEJOR CONMIGO. CREO QUE DEBERÍA QUEDARME--Y **DIRIGIR TODO.**

CREO QUE TU TIEMPO HA **TERMINADO,** RICK.

¿QUÉ?

NO QUERÍAS LIDERAR A LOS SALVADORES, PERO ¿AHORA QUIERES ASUMIR EL MANDO ***AQUÍ?***

EXPLÍCAME EL CAMBIO DE OPINIÓN.

NO QUERÍA LIDERAR A LOS SALVADORES PORQUE VI LO QUE SE ESTABA COCIENDO ALLÍ. LA RABIA Y EL ODIO. NO QUERÍA SER PARTE DE ELLO.

AHORA VEO LA ***CAUSA*** DE ESE ODIO. ERES TÚ, RICK.

TUS ACTOS TIENEN CONSECUENCIAS... PARA ***TODOS*** NOSOTROS... Y, SIN EMBARGO, AQUÍ ESTÁS--ACTUANDO DE MANERA IMPULSIVA. CONVENCIDO DE QUE HACES LO ***CORRECTO.***

PORQUE ESTÁS ***CONVEN-CIDO*** DE QUÉ ES LO CORRECTO. NO IMPORTA LO QUE SEA, PORQUE ***TÚ ERES*** EL QUE LO HACE.

AUNQUE ESO SEA MATAR A LA MUJER QUE YO AMABA.

...

SHERRY ***ME*** ATACÓ.

ME ***DEFENDÍ.***

ESTOY SEGURO DE QUE ESO ES LO QUE CREES QUE SUCEDIÓ... PERO ¿CÓMO PUEDO ***SABERLO?***

LO ÚNICO QUE TENGO ES TU PALABRA.

...

SÉ QUE TE GUSTARÍA DECIRME QUE TIENES LAS COSAS BAJO CONTROL. NO CREO QUE SEAS UN HOMBRE QUE BUSQUE MATAR A UNA MUJER A SANGRE FRÍA. ME CREO UNA VERSIÓN DE LO QUE DICES QUE PASÓ.

EL HECHO ES QUE, TE HE VISTO INTENSIFICAR UN ENFRENTAMIENTO CON LOS SALVADORES EN UN MOMENTO EN QUE SIN DUDA NO PODÍAMOS PERMITÍRNOSLO.

Y HE VISTO QUE HAS DEJADO QUE SOLUCIONARA EL ENFRENTAMIENTO NEGAN, UN HOMBRE EN EL QUE DESDE LUEGO NO PODEMOS PERMITIRNOS CONFIAR.

NO HE VENIDO A HABLAR AQUÍ CON MIS SOLDADOS, QUE CREO QUE ME APOYARÍAN SI LO PIDIERA, ESTOY MANTENIENDO LA CONVERSACIÓN CONTIGO A PUERTA CERRADA.

PODRÍA FÁCILMENTE TENER ESTA CONVERSACIÓN CON UNA ESCOPETA EN TU NUCA.

PUES NO.

QUIERO QUE RECONOZCAS LO RAZONABLE QUE ESTOY SIENDO. SOY LO QUE ESTA GENTE NECESITA. HAS TENIDO TU MOMENTO, PERO YA NO ERES EL DE ANTES.

ESTA CONVERSACIÓN SE HA TERMINADO.

¿QUÉ?

TENGO UNA COMUNIDAD CONVERTIDA EN CENIZAS Y OTRA QUE SE RECUPERA DE UN ATAQUE. ACABO DE PERDER A MI MUJER, Y HACE TAN SOLO UN INSTANTE HE DESCUBIERTO UNA NUEVA RED DE COMUNIDADES MÁS GRANDE.

AHORA MISMO NO TENGO EL PUTO TIEMPO PARA ESTO.

ASÍ QUE, COMO HE DICHO, ESTA CONVERSACIÓN SE HA TERMINADO.

PERO VOY A **VIGILARTE,** DWIGHT... CON AMBOS PUTOS OJOS.

ASÍ QUE ANTES DE QUE VUELVAS A SACARME EL TEMA, **SEA CUAL SEA** EL ESTILO QUE ESCOJAS, RAZONABLE O NO...

...TEN PRESENTE UNA COSA.

TENGO UNA **RABIA** QUE ME HIERVE POR DENTRO, EN MOMENTOS ASÍ ES **REALMENTE** DIFÍCIL DE CONTROLAR Y **QUIERE SALIR.**

NO ME DES UNA RAZÓN PARA DEJARLA SALIR, DWIGHT.

PORQUE EN ESTE PUNTO...

¿QUÉ MÁS DA **OTRA** PUTA TUMBA?

HE OÍDO QUE BUSCABAS A ALGUIEN PARA HACER UN VIAJE.

NO A TI. TE NECESITO EN OTRO SITIO.

NO EN EL REINO. HABLÉ CON WILLIAM AYER, YA SE HA MARCHADO A REUNIR GENTE PARA AYUDAR A RECONSTRUIR HILLTOP.

VAN A ESTAR MUY OCUPADOS. MAL MOMENTO PARA APARECER Y AGITAR LAS COSAS.

TE NECESITO AQUÍ. LO SIENTO.

ESTA VEZ NO.

NO ME VENGAS CON ESA MIERDA. SI QUIERO IR, IRÉ, Y ***QUIERO IR.*** AQUÍ TIENES A JESÚS Y A DWIGHT. ESTÁS CUBIERTO.

LLEVARÉ A MAGNA Y A YUMIKO, TRABAJARON BIEN CON EL REBAÑO. SIDDIQ TAMBIÉN QUIERE IR. TENEMOS TODO UN EQUIPO.

PUES SI YA LO HAS DECIDIDO...

NO VOY A DISCUTIR CONTIGO.

¿RICK? ¿HAS DORMIDO AQUÍ?

NO HE DORMIDO MUCHO ÚLTIMAMENTE.

CUÍDATE, VIEJO AMIGO.

¿PAPÁ?

¿QUIERES SENTARTE?

NO. SERÁ RÁPIDO.

HOY SE VA MAGGIE. EMPEZARÁN RECONSTRUYENDO BARRINGTON HOUSE... TENGO LA SENSACIÓN DE QUE DEBERÍA DE ESTAR ALLÍ.

QUIERO AYUDAR.

¿ENTONCES ESTO ES UNA DESPEDIDA?

LO SIENTO, ES SOLO QUE... NO QUIERO ESTAR AQUÍ. ES DEMASIADO ***TRISTE.*** RECUERDO VIVIR AQUÍ, CON MAMÁ Y CONTIGO... Y SER FELIZ... Y SER TAN OPTIMISTA.

ES RARO, OJALÁ NUNCA ME HUBIESE IDO... PERO AL MISMO ***NO PUEDO*** QUEDARME AQUÍ.

NO PASA NADA, CARL.

LO ENTIENDO.

¿NO ESTÁS ENFADADO?

¿PORQUE TIENES UNA VIDA Y QUIERES VIVIRLA?

NO, HIJO.

ESTOY ***ORGULLOSO.***

CERDO Y ALUBIAS DE LOS COJONES.

¿ME EQUIVOCO? A VER, SI FUERA POR MÍ, ME LLEVARÍA TODAS LAS LATAS Y NADA MÁS... ME COMERIA ESA MIERDA HASTA QUE REVENTARA Y LA PALMARA.

MORIRÍA COMO UN HOMBRE FELIZ, CERDO Y ALUBIAS SALIÉNDOME POR CADA AGUJERO, ANTIGUOS Y NUEVOS.

EL AGUJERO NUEVO ES POR DONDE REVIENTO, DWIGHT.

RECOGE TUS COSAS DE UNA PUTA VEZ Y VETE.

GRACIAS POR DEJARME COGER TANTISIMA COMIDA. ESTO ME PERMITIRÁ SEGUIR ADELANTE UNAS CUANTAS SEMANAS MIENTRAS SOLUCIONO MIS ASUNTOS.

...

TENGO ECHADO EL OJO A ESE VECINDARIO EN EL QUE ENTERRÉ A MI CHICA.

QUIERO ESTAR CERCA DE ELLA.

SE ACABÓ EL TIEMPO.

VETE.

ESTÁ BIEN.

TAMPOCO ESPERABA UNA GRAN DESPEDIDA.

PUTOS GILIPOLLAS.

SERÁ MEJOR QUE LA DEJES ABIERTA.

NO SABÍA QUE YA OS IBAIS.

HILLTOP NO SE RECONS-TRUIRÁ SOLO.

CUIDA DE RICK POR MÍ, ¿VALE?

...

UNA NUNCA SE ABURRE, ¿EH?

TEN CUIDADO AHÍ FUERA. NO TIENES NI IDEA DE EN QUÉ PODRÍAS ESTAR METIÉNDOTE.

AQUÍ VIENEN ALGUNAS DE LAS FAMOSAS ÚLTIMAS PALABRAS... PERO ¿DE VERDAD CREES QUE HAY ALGO AHÍ FUERA PEOR DE A LO QUE YA NOS HEMOS ENFRENTADO?

JODER...

TOCA MADERA, FROTA UNA PATA DE CONEJO, REPARA UN ESPEJO ROTO. ESE ES UN GRADO DE TENTAR AL DESTINO AL QUE NI SIQUIERA QUIERO **ACERCARME.**

TU VOTO DE CONFIANZA ES **ABRUMADOR.**

TENED CUIDADO AHÍ FUERA.

VOSOTROS DOS CUIDAD EL UNO DEL OTRO. ME ALEGRO MUCHO DE QUE POR FIN HAYÁIS TERMINADO JUNTOS.

SERÁ MEJOR QUE NOS VAYAMOS ANTES DE QUE NOS DEJEN ATRÁS.

DANTE.

SI TE DAS PRISA, PUEDES ALCANZAR A NEGAN. QUIERO QUE LE SIGAS, QUE VEAS DONDE SE INSTALA.

NO PIENSO PERDER LA PISTA DE ESE MONSTRUO.

LETTER HACKS

WRITE TO US AT: WALKINGDEAD@SKYBOUND.COM

While you chew on the events of this issue, we're going to launch into your reactions to Andrea's death. There were so many heartfelt reactions to #167, it was hard to put this Letter Hacks together. Folks felt so strongly, the writer of maybe the best letter we received asked to not have it printed. So this one's a bit more cathartic than usual, a lot of first-timers wrote in, and I'm tempted to let these just stand for themselves. So let's just see how this goes.

Reading through the responses below, it's hard for me to reply as most of it would be "thanks" and "yeah, I feel it, too." So I'm going to let most of these letters speak for themselves and only chime in where it seems appropriate.

(Man, isn't this usually where we try to sell lunch boxes or something? This is so weird.)

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"I had plenty of time to just not do it. I am in control of this story after all. But honestly, sometimes it feels like I'm not. This was one of those times."

You know, I was initially angry at you for pulling at everyone's heartstrings. As soon as I got to the last page of the panel, I was rage-flipping to see the Letter Hacks and see you there going "Ha! I told you it was going to be painful! Andrea's dead!" But instead, I found no sign of Letter Hacks, but your letter to us. That's when I realized it's not only us that's hurting, it's you as well.

Andrea has always been a character I looked up to because not only is she a great leader (most of the time even greater than Rick), but the fact that she's a completely badass woman, and you don't get to see that very often. So I thank you, Robert, for giving me the opportunity to grow with Andrea, month by month. It breaks me to see her go, but to remember that she died not for herself, but for the life of others, it truly resembles her character. It resembles the person she was always meant to be.

Thank you, Robert, for giving us Andrea. What a ride it has been.

Bianca, Philippines

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Dear Mr. Kirkman and Crew

I am a huge fan of these comics, and I absolutely love everything about this amazing universe you have created. I have to say though...issue #167 hit hard. Not only was it a very well written issue, and a very well drawn one; you could almost read the emotion on Rick's face, so props to Charlie!...But it also hit home with me. I recently lost my great grandmother in almost the same way. While she laid on her bed, dying from the cancer that filled her body, she did not fear death. She reassured everyone that she was okay with it, that dying is inevitable and only part of human nature. Seeing that in Andrea made me think of her. With that parallel aside, it was a kick ass issue! This has to be the saddest death since Glenn. Now we are down the three Atlanta survivors! (JUST DON'T KILL RICK!!!!) Thanks for reading this letter, and I hope to see it printed. Keep on kicking ass RK!

Matthew Garrett
Monterey, Tennessee.

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A lot of people have died in this book.

People we loved, people we hated, people we didn't know anything about, people we knew more about than we know about people in our everyday lives. But I hope I speak for a great deal of your audience when I say that none have ever taken a bigger toll than losing Andrea.

But yet, I still agree that it did have to happen. She was one of my favorite and most beloved characters throughout the entire book, and certainly the most consistent. None were more level headed or no-nonsense than she was, and I don't think anyone ever will be. But yet, I still agree that it did have to happen. I'm not entirely sure that I can explain why, but it felt like it was the right time. Perhaps it was time to lose a major character, or maybe we just needed reminding that no one in this book is safe, as so many people kept forgetting during the whisperer war. But one thing I am absolutely sure of is that I wouldn't have wanted this book to end without reading the story that we read in this issue. And if Andrea never died, then we wouldn't have.

So thank you. If no one else thanks you for taking away one of the best characters in your book, let me say thank you for giving us a character that we loved like family, and thank you for giving us a story that celebrated her life as completely and appropriately as it deserved to be.

Thank you, Robert Kirkman

Mark Jackson,
Deer Park, TX

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Dear Kirkman and Walking Dead Team,

Andrea has been one of my favorite characters in the entire Walking Dead universe for quite some time, and I just wanted to say that I think Issue #167 was a beautiful send-off for such a strong, important character. It was powerful and emotionally resonant, and the best possible

goodbye for her. That said, I am regretfully going to stop reading The Walking Dead. At least month to month.

See, I'm a bit conflicted about this. Walking Dead has always had ups and downs. All Out War was fantastic, but A New Beginning was, no offense, terrible. It can be slow and have fantastic character moments, or it can be slow and just struggle to grab my attention. It can be fast and action packed and awesome, but then it can be fast and action packed and kind of stupid. It's a lot of things, that's just part of The Walking Dead, but throughout it all, I've stuck with it because of the characters.

But then something happened. Jesus was the last new character I really cared about. After that, not a single new character managed to connect with me. Meanwhile, the old characters continued to die or fade into obscurity, and month by month, I had less connections to the characters, less reason to care about reading this series. I don't know what it is, Magna seems like she's got some potential and... there's uh.... that guy... Zachary? Is his name Zachary? Um... yeah.

And on top of this, characters like Heath and Aaron kind of slipped into the background. I'm sorry to say, but it seems to me that lately Walking Dead has handled its ensemble cast poorly.

But throughout all of this, Andrea was still there. And now, she's not. And while I think the series has been steadily improving, and as I've said I think #167 was the best possible death for her, I just find it harder to care about checking in month to month, especially when it seems to hurt the pacing of the story to me as opposed to reading the trades. There's still Rick I suppose, and Negan's redemption has been fascinating, but unless I suddenly find myself drawn in by the characters as I read the trades over the next few years, this is it for me reading the Walking Dead month to month.

Sincerely,
Lucas Albertson
Buffalo, NY

Well, if #167 does end up being your final issue, I couldn't think of a better issue to end on.

Sorry to hear about your dislike of recent issues. I wish I could boldly disagree with your assessment of new characters, but you're playing directly into my insecurities as a writer there. Sometimes I worry I'm not doing a good enough job digging deep enough with the new characters. Magna is a good example of this. There's been so much going on she just hasn't had the room to shine. I hope to remedy this in the coming issues. Wish me luck!

Regardless, I hope you enjoy the story more in collected form.

_____

Hi Robert,

This is the first time I've ever submitted to Letter Hacks and it isn't done whimsically or without much thought. You have truly devastated me with this latest issue and I thank you for it.

Andrea was one of my favourite characters and, as the weeks have gone by since #166, I have desperately hoped that this mysterious wound was a red-herring and would be revealed to be a stray bullet wound and not a bite - alas. You've reminded me that you absolutely do not fuck about with this comic, even if you want to desperately resist the tide and preserve certain characters like all of your readers want to. You portrayed this sudden death with a lot of sensitivity and, more importantly, accuracy, and was enormously cathartic for someone like me personally.

Thank you for granting us the relief and closure of this departure. Andrea will be missed.

All the best,

Calvin,
England, UK

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Hey Robert, and (the infinitely funnier Sean),

!!!

First time writing in for me, I first began TWD by watching the tv show last fall. From there I was curious about reading the comics, as I like to compare the adapted versions with the story's source material. I binged 150 some issues in a week, and have been on the one-issue-a-month grind ever since.

Two things: first of all, I thought that issue 167 was superbly done. I bet you guys are getting a ton of mail after that one, but I just wanted to say that I really liked the overall tone, as well getting me to care even more about Andrea. The sense of closure felt perfect, like the ending of a movie, and marks a great half way point for the book (here's to 300 issues!!).

I also have a few questions:

1. You stated that Andrea didn't know about Carl killing Ben/Billy, and then later said that she did know... which one is it?

As revealed this issue, Carl told Andrea post-All Out War.

These letters columns are usually done on the fly. I will very often forget stories I have planned or things I've got in my notes. I have to refer to my notes a lot while I'm writing issues, but I don't do that for these columns. So I do forget things. Carl telling Andrea was something I had planned after All Out War, and it was something that was lost when I decided to do the time jump. And it took me this long to figure out an appropriate time to address it. I'm happy with the scene in this issue, and I hope you are, too.

2. Was Dwight's burnt face inspired by the Hound from Game of Thrones? Both are conflicted yet badass characters, so I was wondering if there's any connection.

No conscious connection, for sure. I think I just thought it'd be cool if Negan burned people's faces.

3. Negan has become my favourite character with his ridiculous one liners, keep him in the book for as long as possible!! Will Here's Negan ever be published as a standalone book?

Yes. HERE'S NEGAN will be published as a standalone hardcover this October.

Hope I make it to the hacks,
Aiden Duffy

You made it!

_____

In the 11,189 panels of Walking Dead amazingness (thats the number, I did the math, you are welcome) I have to say panel 67 of issue 167 is definitely the best you have produced.

Did you double check it, though? Please write back when you're done to confirm.

Negan saying farewell to Andrea in that unique jolly-sociopathic Negan way was nothing short of comedic gold.

Bash Glenn's skull in with a bat, decapitate Ezekiel, even snuff out poor Andrea. But please, don't ever kill the foul-mouthed leather clad anti-hero you have in Negan.

He is officially my favorite fictional character. Apologies to Tony Soprano.

Keep up the great work.

Andrew
New York City.

I'm quite fond of Negan myself...

_____

Dear the team behind The Walking Dead,

I wanna keep this short but no promises, guys. I will promise myself to not cry while writing this, though.

I started reading your fine comic when I heard about a character named Glenn dying in Issue 100. I was 10 at the time and had an older friend who introduced me to the show during Season 2, so I had some knowledge on Glenn, but having been late on reading resulted in the lack of me having the extraordinary reactions of those who were already reading before me. I didn't think much of the death, to be honest.

I didn't know if I had a local comic shop nearby, so I had to go on YouTube to watch the issues from 100-112. Shitty, I know, but I was 10-11 during that time, and I wasn't exactly making money, you follow me? I hope you can forgive me. I received the 12-Issue Hardcovers of from Issues 1-96 as gifts, so at least I was reading them legitimately, right? It wasn't until a few weeks before Issue 113 that I would be informed of local comic shop, so once that issue was out on shelves I bought it and read it. That was the first single issue I read in print on release day and it was amazing. The thing was... that was the issue where you tried to trick us that Andrea was going to die by falling off the tower. Even today, I still remember how I felt and my reaction to "Andrea" falling off the tower. Fast forward 54 issues later, and here we are... her death issue.

Now that was an issue where I can say I had the same reactions as everyone else, tearing and snotting all over the place. I also want to say that Charlie's artwork was so incredible this issue and is the exact reason why I aspire to become a comic book artist. I also want to say that the lack of Letter Hacks was completely worth for that eulogy you created for our recently departed Andrea. Thinking of the future without her now is unthinkable for me. Issue 168 and beyond will disprove this, but damn. I have been reading TWD every month consistently for nearly 4 years, and this issue was special; something I will never forget. I honestly cannot believe she is gone. I will forever keep Andrea in my mind and heart and I want to thank you for
the flash of ass in Issue 98. That was nice ;) (I'm 15, I blame my hormones!)

#LongLiveAndrea

Thank you for not killing off Andrea back in 113. I will now reread the series and remember all of the Andrea moments we readers were lucky to have.

"People die. We're... people"

(Well, shit... I'm crying now)

Love you guys,
Andy Gasal, proud OG+ Walker member
Vermont, USA

"Thanks for that flash of ass."

Thank you for completely changing the tone of this letters column with one line, Andy. And for also reminding me how fucking old I'm getting.

_____

Dear Robert,

Quick question: Why weren't Rick and Andrea ever married? They were together for well over two years and were perfect for each other. Father Gabriel could have officiated their wedding. In the apocalypse, you can't just wait for these things. I wanted to see Rick marry Andrea but now it's too late.

I also want to see Rick marry Michonne on the show. Especially if show Michonne meets the same fate as comic Andrea.

Bailey
Dublin, OH

Another scene I could have written... but y'know, my thought is that they just didn't feel the need for a ceremony to make it official. They felt like their bond was already as real as marriage.

_____

Zombie Heads for Cannonballs!

The subject line basically covers it. I'm not sure if you used the idea of zombie heads as cannonballs that can be launched with a catapult, but I highly recommend the idea. You have full rights to use it.

Love the comic!

Jadyn.

Ok, we're back to business as usual. Love it!

Record time!

_____

Dear Skybound Crew,

You just put out one of the better issues we have seen in a long time. In my opinion, Issue #167: "A Certain Doom" was great, not specifically because of the writing (although I am a fan of Robert Kirkman), but because of the excellent art and illustration. Coincidentally, this particular issue brought to mind an essay in the most recent issue of "Image plus". First off, I would like to digress for a moment and mention that "Image plus" is a great magazine and anyone who isn't aware of it should check it out. Okay, now back to the main point of my letter. In the back of "Image Plus", Declan Shalvey writes a very insightful essay about how writers are often attributed sole ownership of comic books and artists are sometimes overlooked for their contribution to the comic books that they help create. Do you at Skybound agree with the point Declan Shalvey is trying to make? If you do agree, should this be the case when comic books are such a visually centered medium? I do agree with Shalvey's statement because when you think of "The Walking Dead" my mind thinks of Robert Kirkman as the creator before anyone else. This contradiction is abundantly clear in issue #167 where the writing takes a backseat and the artwork tells the story of sadness and sorrow turning into strength and perseverance. The illustrations tell the story of the characters saying farewell to Andrea who has recently been bitten by a walker. We experience the love Rick and Carl have for Andrea, the pain they feel when she dies, and the strength the characters obtain from their solidarity during this time of loss.

John Gentile
Revere, MA

Ok, going to answer this as succinctly as possible, with as much nuance as possible, without going off the tracks (and that essay is widely available on ImageComics.com). Of course I (speaking for Skybound editorial) agree with Declan. When we discuss our books internally and externally, from development through publication, it's with the entire creative team as the focus. We'd be crazy not to. We love comics. We know how difficult they are to make. We respect the hell out of everyone that works on a Skybound title. Especially Charlie (see last issue's Letter Hacks for the most recent Adlard lovefest). There is no auteur theory at work here. The folks covering us (and comics, in general) don't understand that all the time. That sucks. When we see coverage that's guilty of that, we contact them to set the record straight; most of the time they accommodate us. The comics industry has exploded in the past decade and a half, attracting a whole new audience, so there's a learning curve.

But when we use the term "creator" here, it means a person who, legally speaking, created a comic book property. And legally speaking, Robert is the sole creator of THE WALKING DEAD property. So you're technically not wrong in thinking of Robert as the creator of TWD… but yes, he and Charlie share authorship of the comic book 100%. That's indisputable. Which, I believe, was the point of Declan's essay: shared credit over authorship. But I do take issue when you say that the writing takes a backseat in #167. It's a partnership. When Negan has a wonderful turn of fucking phrase, you may notice the colorful words more, yet his expression is selling the personality behind it. Just as seeing Rick by Andrea's bedside is devastating without a single word needing to be said because Charlie is aces… and yet, that mood and intent was established through the script (and years of Kirkman/Adlard symbiosis). Comics! That's why we fucking love them. A story can only be told through collaboration… and, also, a patient editor.

To chime in here myself… and thanks for taking the bold and never needed stance of defending a writer, Sean (wink). You'd have to be insane not to see that artists are too often marginalized in this industry. It's a horrible thing that's taken root over the last twenty-five years or so. What's NOT talked about enough is that we got to this place due to the practices of the large publishers who saw more money in supporting writers who could do more books per month and more danger in giving artists power as they honestly, truly, at the end of the day, don't really need writers… or ANYONE ELSE to make comics. It's only been in recent years that Marvel and DC have actually let artists write stories again after years of blocking it.

It's also something I can't really blame the online press for, because it starts with those companies. Every time you see a collection with the writer's name printed FIVE TIMES the size of the artist's, or a series where the art team revolves to the point that you don't know who the lead is… it sets a tone. It tells everyone that the artist is less important, which couldn't be further from the truth.

We all know the colorist is the most important.

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We'll be in San Diego a couple weeks from now for Comic-Con…an event that simulates the zombie apocalypse over the course of five days. People pay for that experience! (Come by, say hi. We have some totally badass TWD merch debuting… including a thing called "Shiva Force". SHIVA FORCE!!! And where we absolutely won't be selling Andrea commemorative lunch boxes!)

Then we're back in August for "On the Road" with has nothing to do with Jack Kerouac and everything to do with your boy Eugene.

-Sean Mackiewicz

It's gonna be great!! See you then! If you need me… I'll be panicking in preparation for Comic-Con.

-Robert Kirkman